

# SACRED DANCE GUILD JOURNAL

WINTER 1999

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## DANCE FORTH THE CITY OF GOD

SACRED DANCE GUILD FESTIVAL '99

July 18-22, 1999

Cleveland State University  
Cleveland, Ohio  
Annie Zahradnik  
Festival Director

As we inch closer to the new millennium, we look forward to a new decade which means new experiences. Let us leave this decade by Dancing Forth the City of God in beautiful Downtown Cleveland, and transform ourselves in dance and prayer to build community with Festival '99. The main presenters, technique instructors and workshop leaders will guide us in our transformation.

Robert VerEecke S.J. with Jamie and Nicole Huggins will present "May our tears be turned into Dancing"-from lamentation to exaltation! The workshop will explore the power of dance to communicate "interior movement of the

Spirit". Using the repertory of liturgical and sacred dances of the Boston Liturgical Dance Ensemble, participants will work with the spiritual dynamic of "desolation and consolation" described in the Spiritual Exercises of St. Ignatius of Loyola. The dynamic movement of the "four weeks" Spiritual Exercises will be the ground from which these dances "spring".

Robert VerEecke S.J., pastor of St. Ignatius Church in Chestnut Hill and Jesuit Artist-in-Residence at Boston College, is artistic director of the Boston Liturgical Dance Ensemble and choreographer of the "A Dancer's Christmas" featured in the December issue of *Dance Magazine*.

Jamie and Nicole Huggins are profes-

sional dancers in Boston with a number of companies. Their primary work is with the Boston Liturgical Dance Ensemble. They have given workshops with Bob VerEecke throughout the United States, Canada and Europe and teach with him at Boston College.

Kathryn Mihelick with Andrea Tecza Shearer and the Leaven Dance Company will lead to the heart of the city where cultures, countries and creeds are in conflict. The fast pace of change and the advent of technological age have turned the world inside out and upside down. So that's where we shall go to meet it — "Inside Out and Upside Down" To Fuel Renewal in the City of God—Taking our cities from turmoil to tranquility... From chaos to community... From violence to virtue. Where do we begin? The workshops will look at the infinite possibility for change, starting from the inside, with play and dances that explore symbols, join things together in ways that throw new light on everything around us, excite our imaginations and heal us in the process.

"In the city of our God; God makes it firm forever."...Ps. 48:9. Let us return home with dances that transcend, transform and transfigure!



Sacred Dance Guild Festival '99

Robert VerEecke S.J., with member of Boston Liturgical Dance Ensemble







Kathryn Mihelick

**Kathryn Mihelick**, founder and artistic director of Leaven Dance Company was Assistant Professor and Coordinator of the Dance Major Program at Kent State University. Her 25 year involvement with sacred dance has taken her to Europe, Australia and Asia as a workshop presenter, lecturer, performer and panelist. She has been featured on the Cleveland Diocesan television program *Real-to-Reel* and has developed a video series, *Sacred and Ritual Dance History*. As a long time Guild member, she has served as Regional Director and Resource Director.

**Andrea Tecza Shearer** is the Associate Director of the Leaven Company. She is Associate Professor and Coordinator of the Dance Division at Kent State University. Andrea taught at the University of Wisconsin-Milwaukee and toured the Midwest with DanceCircus, Milwaukee's modern dance repertory company. Her interest in movement as an expression of prayer and worship has established her as a recognized leader in sacred dance throughout the country.

**John Crawford** is a long-time member of the Leaven Dance Company and is the new Director of Kent State University's School of Theatre and Dance. He received his doctorate in dance from Temple University while he was on faculty for Freedom Theatre. He is a published

author and welcomes the opportunity to minister through dance in his work with Leaven.

**Preeti Vasudevan** will teach Indian dancing. Her workshop is titled "**Natya Gurukulam**" or "*learning of dance in the ancient residential Indian method of teaching*". The focus will be on the ritualistic and spirituality that is the essence of Indian arts and dancing. Rhythms from the soul will be introduced with the focus on the footwork and hand movements. The most important aspect of Indian dancing will be taught-Expressions or 'Abhinaya'. Participants will be taught how to use their inner feelings to emote and communicate non-verbally. This will culminate in learning about one of our main Hindu gods and the dance that surrounds him and the country of India.

**Preeti Vasudevan** is among the most talented Bharatanatyam dancers of today. A principal disciple of world-renowned Dhananjayans, she has been in training for sixteen years. She has been an integral part of most of their productions and has toured extensively. She spent a year in Japan teaching Indian Culture and Dance while studying traditional Japanese art forms. She is currently living in Indianapolis, teaching Bharatanatyam.

**Linda Thomas-Jones** and **Thiarra Sylla** will conduct classes based on traditional Yoruba spiritual dancing. The class is designed to accommodate all levels. The title of the class is "**Orisha Dancing - There is Power in the Water**". This class will focus on the water Goddess Yemaya. We could not live without her. Yemaya is called the Mother of the Little Fishes. We

need her to wash our bodies, clothes and keep us spiritually clean. The class will include dances and the history of the people from whom the dances emerged. Come and sing and be blessed by Africa's gift of Orisha Dancing.

**Linda Thomas-Jones** is one of the nation's premiere percussionists. She attended Cleveland Public Schools and was a student of Fine Arts at Case Western Reserve University. She was introduced to the fine arts of African dance and drumming by Mr. Chuck Davis, internationally known dancer and historian. She believes that the expression of life through movement and music is healing, affirming, challenging and an educational experience which should be had by all, regardless of racial or cultural affiliation. For the past thirty years, Linda has been teaching various forms of dance including creative movement, African Dance and Spiritual Healing Dance.

**Thiarra Sylla** has been teaching, dancing and performing for over twenty years. She has been recipient of two fellowships from the Ohio Arts Council for her choreographic work. She is presently on staff in the dance department at Kent State University.

In addition to the main presenters giving afternoon classes, the following offerings will be part of our exciting Festival.

**Improvisation/Choreography** with **Susan Van Pelt**. Working with improvisational structure to guide her work, she will explore ways to find, experience and make manifest the transformative moment in dance. She will work with strategies to break through our own movement limitations and create choreography based on transformative improvisation.

**Recording and Describing Your Dances** with **Mary Jane Wolbers**. This workshop introduces systems commonly used for dance notation. Included is Motif Writing, a uniquely practical method of movement description which has recently drawn attention to be useful to educators, therapists, liturgists and gymnasts.

**Presenting Dance in a Sacred Space** with **Mary Jane Wolbers**. Although the experience of dance in a sacred space has much in common with that which occurs in any other performance area, there are very special elements to be considered when dance is to be a dimension of wor-



Leaven Dance Company



ship. The workshop will include choreographic examples and the necessary adaptations with the intent to "Dance Forth the City of God."

**Irish Dancing with Sheila Murphy.**

**Technique classes** will follow morning worship and will lead directly to the main presenters' sessions.

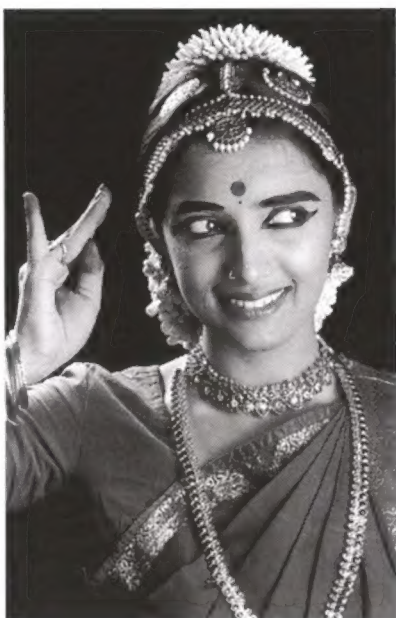
**Ballet with Toni' Intravaia.** The class will cover barre, adage, allegro and enchainment at the level of those taking the class. Each class will close with a short section from classical ballet, as noted in Labanotation.

**Modern Dance with Nick Carlisle.** The class is based on Modern Dance technique. The primary intention is to prepare the participant for the day's activities. In addition to a thorough warm-up, there will be exercises designed to enhance balance in terms of the body, the mind and the spirit. The body is the Temple of the Lord and in order to *Dance Forth*...one must prepare.

**Bartenieff Fundamentals with Karen Allgire.** Through the framework of Bartenieff Fundamentals, the class will explore honoring the body as the temple of Spirit. Class concepts will include: breath support, basic structural relationship of the body and spatial intention. Bartenieff Fundamentals enhances body awareness and skeletal alignment and will prepare for a day of sacred dance.

**Yoga with Marilena O'Brien.** Yoga teaches not only the freedom of movement and harmony of the body but calmness and order of the mind. Hatha Yoga is the ancient discipline of India. It uses a careful series of physical positions, in harmony with a mental awareness, to release the bodily blockage of energy, achieving emotional well being: a sense of joy, calmness and satisfaction.

**Sunday Afternoon:** Two exciting events will take place before the opening gathering. First, **Leslie Kopp** from Preserve Inc. will talk about preserving dances and archives. Second, a tour of downtown Cleveland has been arranged with one of Cleveland's most popular attractions, Lolley the Trolley. Lolley will tour around Downtown Cleveland and show the interesting sites. These sites are only a few minutes from Cleveland State University. During Festival time, partici-



Preeti Vasudevan

pants will be able to visit these sites at leisure by using public transportation.

**Sunday Evening (Opening Gathering):** **Contra Dancing with Carol Kopp and Israeli Dancing with Stewart Meyer.**

**Tuesday Evening:** The highlight of the annual meeting will be a river-board cruise aboard the Goodtime III. Captain Rick promises a great time seeing Cleveland from the beautiful Cuyahoga River. However, he made no promises on the weather!

**Scholarships:** We have scholarships available to help SDG members attend

Festival '99 in Cleveland. An application form with more information is inside the *Journal*. Deadline for receiving applications is **March 1, 1999**. Those receiving scholarships will be notified by **April 1, 1999**.

**Registration Information:** Registration brochures will be mailed out in January with tuition costs and room and board information. Please remember to register early due to limited dorm space!

**For More Information:** Contact Annie Zahradnik at 30005 Elgin Rd., Wickliffe, OH 44092 (440-944-2278) or E-mail AZahradnik@aol.com. Please visit the SDG web site at [www.us.net/sdg/](http://www.us.net/sdg/).

#### Sacred Dance Guild Scholarships

It is time to apply for scholarships for Ohio festival '99. Scholarships are available to help SDG members attend Festival '99 in Cleveland, Ohio. Although our funds are growing they are still somewhat limited; we will be able to help a few members get to the festival.

Please send an application, as noted below, to Kathryn L. Hamilton, 1924 Sarah Street, Pittsburgh, PA 15203. Deadline for receiving applications is March 1, 1999. All applications must be postmarked by **March 1, 1999**. Those receiving scholarships will be notified of available funding by April 1, 1999.

#### Sacred Dance Guild Scholarship Application

Any member of the Sacred Dance Guild is eligible to apply for a tuition scholarship for Festival '99. It is important that the awards benefit not only the recipient but also those with whom the recipient is involved on a local, regional or national level. Scholarships may also be awarded to an individual in recognition of contributions currently being made to sacred dance.

Recipients of scholarships will be expected to assist with various tasks at some time during the Festival.

Please complete the form below and mail by March 1, 1999 to: Kathryn L. Hamilton, 1924 Sarah Street, Pittsburgh, PA 15203

#### Executive Board

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Vice-President: Judy Barnett  
Recording Secretary: Lavinia Lee Tomlinson

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1997-2000 Sally Goerner, Georgiana Rainwater, Vickie Rice-Parker

1998-2001 Jo Anne Combs, Tokiko DeSola, Diane Tucker  
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**Policy Statement.** The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board. Official Address: Sacred Dance Guild, Post Box 335, Bemis Court, Marlborough, New Hampshire 03455. Headquarters Address: Joann Flanigan, 1004 Brook Ridge Circle SE, Huntsville, AL 35801. Editor's Address: Toni' Intravaia, 201 Hewitt, Carbondale, IL 62901. (c) Sacred Dance Guild, Inc. All rights reserved. ISSN 1043-5328.

Corporate subscriptions to the JOURNAL are available for \$15. Membership to the Sacred Dance Guild is also available for the following rates: U.S. membership \$28 per year, \$50 for two years; Canada \$31 per year, \$56 for two years; Overseas \$31 per year \$56 for two years; Life Membership \$800. Membership includes the JOURNAL published three times a year; RESOURCES IN SACRED DANCE - An Annotated Bibliography (1991), available separately for \$10 plus \$2.50 postage and handling; Calendar of Events; Membership Directory, membership in your area Chapter or Region; reduced rates at National Festival, area workshops, and conferences of reciprocal organizations. Send subscription, bibliography or membership order to the Headquarters Address: 1004 Brook Ridge Circle SE, Huntsville, AL 35801.

SACRED

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GUILD

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_

Note: All of the following must be completed. If application is not complete, it will not be processed. Please use separate sheet to answer the following questions:

1. Describe your current activities in sacred dance.
2. List briefly any training you have had pertinent to your work in dance and worship.
3. How do you think you will benefit from attending this National Festival?
4. How would you plan to share your experiences at the Festival in your local or regional area?
5. Will you be able to attend the Festival whether or not you receive a scholarship?
6. What is your current involvement with the Sacred Dance Guild?
7. Please ask one person who is familiar with your work in sacred dance to write a letter of recommendation.

**This letter must reach Kathryn L. Hamilton at the above address by March 1, 1999.**





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Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white/color photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901

**Deadlines for the Journal:** August 15, November 15 and March 15. Deadlines for the Events Calendar: The same as for the Journal. Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white/color photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901.

# President's Message

Dear Dancers,

George Eliot once wrote that "the responsibility of tolerance lies with those who have the wider vision." This sentence could speak for the Sacred Dance Guild, for we are an interfaith and interdenominational organization. In order to reflect our differences, our variety and our wider scope in the world of dance and religion, we need more articles and information for our *Journal* that touch on interfaith dance. Please write about what you are doing, where you are dancing — in your synagogues and temples as well as in your churches. Send them to Toni' as articles, or information for Chapter News or Sacred Dance Activities. Let us remember that we are not all created alike, and that we do not all dance alike, but that we dance in many different colors, features, styles and faiths. Let our dances and our stories reflect these cultural differences for they not only add variety to our lives, but also make our dances more exciting and more interesting to behold.

Your Executive Board met at Program Director Sue Johnson's comfortable home in Annandale, Virginia in October. Thanks to Sue and the Potomac Chapter, we were able to gather, discuss the issues, and dance for two days. We were also enlightened by Leslie Kopp of Preserve, Inc, who gave an excellent presentation on archival preserva-

tion. We plan to have Leslie available during Festival in July, '99 in Cleveland to give a workshop so that all of you will have the opportunity to learn more about preserving what is important to future generations of dancers. Although we worked hard to continue the business of the Guild, we also found time to dance Mary Jane Wolber's Processional "O Worship the King" at Sue's Seekers' Church in Washington, DC the next morning.

On our Sacred Dance Guild Family note, Toni's son is recuperating at home from a devastating automobile accident. Please keep Paul and Toni' in your prayers.

We will hold our next Executive Board meeting in Honolulu on January 23rd. Following a workshop given by Katharine Harts, we have been invited to dance at the Waiokeola Congregational Church in Honolulu the next morning. We are indeed a global Guild as we take our board meetings as well as our festivals to diverse areas. Last Fall, the Executive Board was dancing in Spring Valley, New York; we danced in Honolulu in the Winter, and in Huntsville, Alabama in the Spring. Our festivals also dance around the globe, for last summer we were dancing in Salt Lake City; next summer we will be dancing in Cleveland, and then on to Ottawa in 2000!

Dancing Blessings to all of you,  
Joann

## Editorial

It is amazing how a phone call can change one's day, one's life in just a moment. October 23 my son was involved in a car accident. The car was totalled and now resides in the junk yard. Only God saved him from death. He went through seven hours facial surgery and now wears plates under his eyes. He is definitely on the mend — my only problem is figuring how to puree Thanksgiving dinner for him!

Thank you for your loving notes and letters — they mean much love to me.

At the present I am assuming that all of you are very busy getting ready for the Holidays with dance in many ways, in many places for many reasons. With this in mind, I am hoping that you will not only send me articles but also send me photos (either black and white or color). I realize that the Spring Issue will be devoted to our Cleveland Festival, but we still need your input. After all, all of you are the Sacred Dance Guild and we need you to contribute articles for the *Journal*.

For your information: new address for

Matteo Castanets, 2121 74th Ave., Elmwood Park, IL 60707-3109, phone 708-456-6170.

A note and a call have come to my attention, and I pass this on to you, the SDG readers. We are an interfaith group and for this reason, I am hoping that I shall hear from those of the many faiths that exist not only in this country (USA) but also over the world! Remember, I do not write the *Journal*, I just edit the material that comes to me!

Please continue to send your news, as well as dates for the Calendar of Events, to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, Illinois 62901, and your news from regions and chapters to Director of Regions and Chapters, Denise J. Dovell, 947 Mt. Rose St., Reno, NV 80509. The deadlines are August 15, November 15, and March 15. And, dated and identified archival materials should be sent to Priscilla Richardson.

May God's Winter Quietness in Nature bring Gentle Joy to your Dance.



# SACRED DANCE AT SUMMER CAMPS

## Jesus in the Audience

by Ellen Cowhey, MMAF and Kathleen Doerner, MMAF, from Maryknoll, February, 1998

Can you imagine Jesus in the audience enjoying a Thai dance? That's how a lay missionary's young daughter pictures him.

In Thailand, where we work as Maryknoll lay missionaries, 9-year-old Sarah Doerner has learned some Thai dancing, since almost all children, especially the girls, are taught dancing at an early age.

When asked how she feels about Thai dancing, Sarah said, "I think of angels dancing and Jesus sitting in the audience smiling."

Dancing is an integral part of Thai culture, with a dance for every occasion and special dances for each region of the country. More than just an art form, dancing underlines Thai human and religious values.

In their love of the ornate, the dancers are dressed in highly stylized costumes, including golden headgear and intense makeup. Even so, the dance remains within the confines of a strict Thai sense of moderation in behavior, conveyed in efficient gestures and movements.

The pace of the dance also reveals a key Thai value—don't rush anything! Dancers allow the audience time to appreciate each fluid, long practiced, perfectly executed movement. A hint of a smile sometimes crosses the dancers' faces, but just as often, their countenances remain impassive, perfectly detached.

Many of the dances are specifically religious. "Ram Geh Bone" is a dance thanking God for answered prayers. The "Heh Nang Meaw," or rain dance, asks God to provide life-giving waters for the harvest.

Some dances ask divine blessing on the audience. The "Ram Tawai Praphon" is a blessing dance done only for royalty. "Ram Glong Yaaw," danced to the beat of a long drum, is usually performed at ordinations of Buddhist monks.

Sumalee, a young Thai who aspires to be a dance teacher, stresses the importance of being flexible, especially with arms and hands, fingers and toes. "This shows your spirit is sincere in wanting to bless those present," she says.

Somewhat surprisingly, perhaps, dance has not been warmly embraced by Thai Catholic tradition. In a few places liturgical dances in Thai fashion are performed in churches for special feasts, such as

Christmas or Corpus Christi, but not universally. Important religious occasions, such as Christian weddings or First Communions, are celebrated with dance, but only after the Mass. Dancing's close association with Buddhist tradition is probably the main reason for reluctance to include dance in Catholic liturgy.

We think in the future, however, Thai dance will enjoy a more intrinsic role in the prayer expression of the Thai Catholic community. But much like the dance itself, it will make a delicate, slow and graceful entrance, entering fluidly into a highly structured institution when the time is right.

## Mustard Seed Dance Company Hammonton, NJ

by Kat Pettycrew

The Mustard Seed summer bloomed with a four-part series of Saturday workshops for children, each Saturday having a different theme. We did Noah's Ark, among others, which helped the children learn trust, both in God and in each other. We had a splendid paper ark in the park, where all the workshops were held. This is our second year offering summer Saturday workshops, and we are exploring the idea of visiting vacation Bible schools and summer camps.

Mustard Seed Dance Company started the autumn season with an offering for the Women's Evangelical Lutheran annual dinner, held on October 16 in Cranbury, NJ. It was a varied program, including "Light One Candle" and "We Gather," which is a circle dance from Papua New Guinea. Director Christy Edwards-Ronning made her drum debut during "We Gather." The entire dance company was there, from 5 to 50, representing five faiths.

An Advent offering was made at Apostles' Lutheran Church, Turnersville, NJ on November 11, which has as its center the Advent wreath and its meaning. Besides the offering, the company taught the Advent wreath story and a wreath meditation to the Sunday school classes.

On December 4 Mustard Seed participated in the Hanging of the Greens at the United Methodist Church of Hammonton, NJ. The whole congregation participated in the service while the young decorated the sanctuary Chrismon tree. Mustard Seed did a series of tableaux representing the different chrismons while an explanation of the ornaments was given. We used a modification of a candle (light sharing) dance that we learned at our spring Chapter meeting.



Brittany and Rachel  
at summer camp.



# Notes on Sacred Dance at Summer Camps

by Margaret Taylor Doane, 1216 N. Superior #304, Spokane, WA.

Summer camps are ideal places for sacred dancing whether the camps are for youth, adults or family groups. The dancing will need to be easy to learn because the assortment of individuals will be together for a limited time and they may have had little experience in sacred dancing. But it is a favorite time because the dances can be done indoors or outdoors with the freedom of space and the joy of exploring ways to communicate in depth with each other.

I would like to suggest five dances from several books that I have written. They are adaptable for all ages - from 7 to 97 years!

(1) *Our God has Made This World* (traditional title: "This is My Father's World"). The two stanzas include the lines: "All nature sings and round me rings the music of the spheres." - ideal for movement.

(2) *For the Beauty of the Earth*. The two stanzas offer creative "finger painting in space" for the beauty around us as well as appreciation of human love.

(3) *The Humor Rhythm*. one for groans and staccato sounds to accompany gestures which help to drain off tension and

promote resiliency.

(4) *Kum Ba Yah* (Come By Here). This is my favorite for camps. It can be dramatized with movement around a camp fire as well as in open spaces. It encourages freedom of creative gestures in the simplicity of repetition during each of the stanzas: "praying," "suffering," "singing," ending with "We all need you, Lord, kum ba yah; O Lord you are here."

(5) *No One is an Island* (traditional title: "No Man is an Island"). a great song for spontaneously relating to others in joys and sorrows and ending with "each one as

my neighbor, each one as my friend."

I will be *delighted* to send you xeroxed copies of the music and dance suggestions for any two of these dances for \$1.00 or all five dances for \$3.00.

What joy to dance all summer whether at camp or anywhere! I started leading "Devotion-in-Motion" at summer camps back in the 1940's. You will have a great time encouraging all ages to use their whole beings - body, mind and soul - in meaningful ways of praise and caring love. Carry on. You are really needed - especially *this* summer.

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## Sacred Dance at Camp Hope and La Foret

by Ann Marie Blessin

In July of 1980 I taught Sacred Dance at Camp Hope, a camp begun by a Methodist Paster, Earl Miller. It was his dream to have a camp where the physical-

ly and mentally challenged could go for the summer. That first year I said "Yes" to Earl when he asked me if I would teach sacred dance to the campers. I went forth with trepidation and courage, hoping that I could share whatever talents I had in the field of Sacred Dance with this special population.

I taught several camps that summer and over the next few years. It opened doors for me that I never dreamt possible. I found that it was fun as well as hard work.

Now when I teach my class at the Iliff School of Theology in Sacred Dance, I always include a session about Camp Hope, hoping to spark some interest in others who might enjoy working there for the summer.

I found that this special population gave me much more than I ever could give them. It was truly God's love at work and play.

I also taught at a special music and dance summer camp at La Foret in the Black Forest in Colorado. This was sponsored that year by the Presbyterian denomination.

All these opportunities have enlightened and enriched my life and I would urge any of you to "Go for it". Be a vital force in Colorado taking place each year. If anyone would like to know more about Camp Hope, please contact me at E-Mail: [rhblessin@juno.com](mailto:rhblessin@juno.com) or Ph. (303) 377-9114.

"Violence"  
"Live"  
"Peace"  
Small group  
workshop,  
Northern N.J.  
Sacred Dance  
Workshop 1998





# Outreach or Workshops to Better Serve the Chapter

by Judy Hollandsworth

The Lakeshore Chapter consists of Wisconsin, Illinois, and Indiana. Looking at the map, we can see that this is a really large area in which to organize workshops that are easily accessible to all members. Part of the problem is that all three states are really long in shape, which significantly increases the travel time for those that live in southern Illinois and Indiana and northern Wisconsin. About three years ago, Chuck Yopst, Lakeshore Chapter Representative, set up the Area Representative to prepare workshops in the State of Indiana.

We have had some wonderful workshops—about one per year. 1998-1999 season will be the first year that we will have two. The workshops were planned for the benefit of Indiana members of the Lakeshore Chapter. However, the surprising thing is that they have not been well-attended by chapter members. Each time there have been only about two chapter members in attendance, but we have had somewhere between eight and ten people attending a workshop. For the most part we have either lost money or come out even. Spring of '98 we were able to gain a little money, but in the fall of '98 we lost money again. Each time we gain at least one new member for the Sacred Dance Guild, so it has been wonderful for outreach.

In trying to decide why the workshops are poorly attended by chapter members we thought of several things. One of our major problems has been the inability to get the word out on time and this has been partly due to failure to get information from the workshop leader soon enough, but there is something else that affects it. Really the workshop needs to be planned far enough in advance to be listed in the Sacred Dance Guild calendar with a contact phone number, even if the plans are not final yet. This year an Indiana Area newsletter was started in an effort to get dates for the workshops out yet another time. This newsletter goes to Indiana Area chapter members only, so postage cost is kept low. We are hoping that the newsletter will also generate input from chapter members, so that our workshops will fill their needs. If a newsletter is too ambitious, postcards, coming-soon flyers, and a listing in a web page are all other possibilities. We have less than 10 chapter members in Indiana Area, so any of these things is possible.

The other problem is that until this fall all the planning and implementation was done by one person. This is really too much and makes it more difficult to get the word out on time. Another problem was lack of interest in our demonstration. Area churches were invited, but it was not well-attended. Again, the problem may be not enough advance notice, but our location may have been poor for demonstration. A dance studio at Ball State is a good workshop location, but not good for a demonstration—partly because the doors were locked before time for arrival. Also, area residents probably would have felt more at ease in attending a demonstration in a church, because of parking problems at the university. Parking really wasn't a problem, but it could have been perceived as a problem.

Successful workshops were held in Indianapolis and Muncie. Annie Carpenter-White presented *Dancing Myths*, which was a story that had an Easter theme. Annie's specialty is authentic movement, so we learned to draw on creativity from within that perhaps we didn't know we had. The dance that resulted could have easily been performed. It was very real.

Therese Chatelaine and Melle Hoppe led *Creating Sacred Dances*. Therese taught *Amazing Grace* and showed that ballet doesn't have to be so stylized that it can't be used in sacred dance. Melle Hoppe led us in new paths of improvisation using the spiral as an example of sacred space. She encouraged us to think of shapes and paths that have spiritual meaning to us. We recently had a workshop led by Terry Bailey of Ball State University, *Heaven on Earth*. This was a spiritual experience for us. We learned a processional and part of a spiritual. Terry encouraged us to think of sacred dance as something that anyone can do and that the dance should match the ability of the person.

We gave a demonstration at the end of the fall '98 workshop which the area church enjoyed. Terry Bailey shared dance with us as did an interesting group of young dancers, *The Posse*. Their mission is to feed the hungry. The group sponsor said that when *The Posse* dances, the pride of the poor is set aside and they come. The group's style is jazz and some hip hop, all with a strong message.

We are planning to have a children's workshop in the near future. On February 28th we will have an Interplay Workshop and Body Spirit Celebration with Jane Siarny at Ball State University.

If you plan to try something like this in your chapter, suggestions follow:

1. Plan ahead to be listed in the Sacred Dance Guild calendar at least once, if possible twice.
2. Find other ways to get the word out to chapter members early: postcards, coming-soon flyers and web page listings.
3. Find at least one person to help — a committee is preferable.
4. Meet with the helpers. This can actually make the project fun, because you will meet with people who share enthusiasm for this very special art.
5. Stay focused. If your plans are too ambitious, the result will not be good.
6. Plan to pay your workshop leaders and charge for the workshop. If you pay for something, the perception is that it is worth something.

**Festival photos  
Worship photos  
Press photos...  
Workshop photos  
Concert photos**

for  
Sacred Dance Guild Web Site  
[www.us.Net/sdg/](http://www.us.Net/sdg/)

Send to:  
Colley Ballou, SDG  
Public Relations Director  
40 Enclosure  
Nutley, New Jersey 07110  
(973) 661-4923

To anyone who was in the  
**"A Time to Dance With Props"**  
elective class at the 1998 SDG Festival  
and would like to receive a copy of the  
notes for the votive candle processional,  
please write Joyce Barnard, 4165 Stafford  
Court, Casper, WY 82609, or e-mail  
[joyceb@trib.com](mailto:joyceb@trib.com), and she will send the  
notes to you.



## From Children's Ministry: A Reason to Celebrate

And Jesus said, "Let the little children come unto me." Matthew 19:14

By Judy Mandeville, Illustrations by Susan Cowger

The Greek word "come" in the text is the simple root word "erchomai."

I called a well-known Bible scholar to ask what the best English translation for the Greek word "erchomai" would be. Dr. Dale Bruner answered, "It simply means to come." He assured me that the ordinary dictionary definition would render it correctly. I was delighted to read the following definition:

"To move toward, to get near, to move into view." (World Book Dictionary)

So...Jesus said, "Let the little children move toward me. Let the children get near to me. Let the children move into view of me."

How stifling and limiting our views and concept of MOVE can be. There are so many wonderful and creative ways that our children can move toward God spiritually and physically. Through how many leaps and spins can they move to get near God?

How many shapes - as in the situations that tend to shape our own lives - can they kinesthetically discover?

As our children move into view of God,



rising and stretching and prancing and whirling, resting....sometimes tottering, even drooping and crawling and scrambling  
....they will have a greater understanding of God's character. They will better know God's delight as they choose to move toward His love and forgiveness. We can well imagine the eyes of Jesus smiling as He sees His little children (of all ages) bounding into view and snuggling into God's love, protection and grace.

We can also better grasp the meaning of Scripture as we explore passages through movement. For example, the following two passages can be better understood through movement:

"Come before Him with joyful songs" Psalm 100:7

Remember that we can use "move" and "come" interchangeably.

What kind of movement does that passage suggest? As the children "kinesthetically brainstorm" appropriate movements, a new avenue of expression opens up. A new avenue of understanding will unfold. The Word becomes more alive.

"Give ear and come to me/Hear me that your soul may live." Isaiah 55:3

This verse suggests that it is important to come to God with a "listening" attitude.

Can you show that you are listening?

"Come unto me, all ye that are heavy laden and I will give you rest.

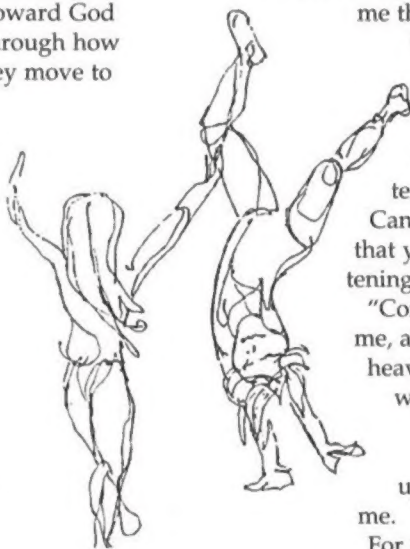
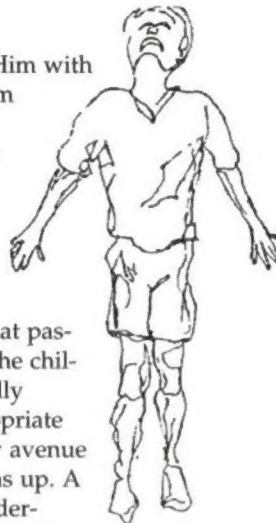
Take my yoke upon you, learn from me.

For my yoke is easy and my burden is light." Matthew 11:28-30

Can you show what **heavy** feels like? Experience that heavy quality in your

facial expression, in your hands, head and your whole body. How might our feelings of heaviness, sorrow and frustration look if we could put them into a shape?

How would we move that shape toward Jesus? Have



we forgotten that God cares deeply and will help and comfort us? Can you move from a heavy feeling to a restful and hopeful feeling?



Define a "yoke" for the children, perhaps aided by a picture of a yoke. Explain how the farmers always yoked a less experienced animal to a

trusted and experienced animal who could

lead the other in the right manner. We must take (by choice) the yoke of Jesus and learn from Him. In sharing our burden and allowing God to lead the way, our burdens become light.

Can you contrast **heavy** and **light** with your movement? Does **light** feel better than

**heavy**?

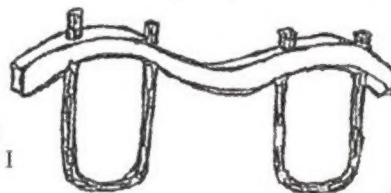
Sometimes we need to *draaaag* ourselves into the arms of Jesus.

That's often

very hard to do. When we're feeling heavy and stuck it's difficult to move. But Jesus doesn't want us to stay heavy and stuck! He longs for us to trudge into His arms, choose to be led by Him, and share our load with the King of Kings. How great is His love for us! And how much lighter we will eventually feel.

What does feeling **light** look like? Isn't it wonderful to feel like smiling again? Now, we can once again dance with joy!

(Suggested music: Rejoice in the Lord Always or refrain from Rejoice Ye Pure in Heart)





# Sacred Dance Guild Directory • January 1999

## The Sacred Dance Guild is dedicated to dance as spiritual expression for:

- **ENRICHMENT** of personal devotion and prayer.
- **CONNECTEDNESS** within the community at worship
- **ACCEPTANCE** and **EXPANSION** of relationships with God and others.
- **DISCIPLINED GROWTH** of the whole person: mind, body, and spirit.
- **CREATIVE DISCOVERIES** within the art form and in its relevance to the other arts in religion.

## National Festivals

The Sacred Dance Guild sponsors a National Festival as well as regional and Chapter workshops. Leadership and faculty at these events offer various dance forms from a unique blend of religious, cultural, and ethnic backgrounds. Dancers and non-dancers alike share the opportunity to experience movement as worship, prayer, healing, meditation, as an agent of change, as a message of peace, and as recreation.

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# Celebrate the Spirit in Music and Movement

by Anne Marks and Betty Woody

In October seventy dancers and musicians gathered to "Celebrate the Spirit in Music and Movement" at Sacred Heart Church in Baton Rouge, Louisiana. A one day workshop/celebration was sponsored by members of the Sacred Dance Guild and the National Association of Pastoral Musicians.

Workshops in the morning included liturgical dance, children and youth dance, and contemplative movement. Handbell and choral workshops were offered. Anne Marks, Betty Woody and Trish Mann shared leadership in the dance workshops.

In the workshop for children and youth Anne Marks divided her group into five sections and gave each group a verse of "Lord of the Dance" to choreograph. She arranged

the sequence of presentation and taught congregational motions for the refrain. In a short amount of time the dancers learned principles of choreography and had experience in presenting a new work.

The contemplative movement workshop was designed to emphasize and develop the spiritual life of the dancer. Songs such as "All is Passing" by Rufino Zaragoza, "Turn My Heart" by Lynn DeShazo, "Holy Darkness" by Dan Schutte provided opportunities for quiet reflection and body prayer.

After an afternoon rehearsal, a "Celebration" was offered to which the public was invited. Pieces learned during the workshops were presented at the Celebration. "Sing Out" and "Lord of the

Dance" provided an opportunity for all dancers to participate. Broadmoor United Methodist Dance Choir under the direction of Charlotte Fitzsimons presented "One Bread, One Body," a piece arranged by Rosalie Branigan during her leadership of the group.

Dancers and musicians came to the one day conference from over a dozen different churches in the area. Because of the participatory format they were given the opportunity to experience the creation and presentation of several new pieces of material. Networking and informal sharing of ideas were other valuable aspects of the day. Participants returned to their churches with new material and enthusiasm for dance as an element of worship.

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## PROFILES

### Lucille Legault takes Authentic Movement to a new Dimension!

by Deborah Bethell

At seven thirty on a Tuesday evening, people gather together to celebrate the Lord's Supper. As the sun descends, people's hearts ascend with anticipation of celebration. The priest enters, the music starts, the singing begins — in "X" minor! The animator of the evening, Lucille Legault carefully buries her giggle as the heaven-like chorus of mentally disabled adults carries the tune pastakingly to a new height.

For over twenty-five years, Lucille has worked both in France and Canada with the L'Arche Communities. L'Arche was developed by Jean Vanier to reach out to our disabled brothers and sisters all over the world, and to introduce another way of life in which Jesus calls us.

For the past few years, Lucille has introduced creative expression through dance and drama to the L'Arche Community, Agape' House. The beauty of her offering lies in its ability to be so readily absorbed into the worship. Because of the innocence and good nature of the people, feeling through movement and song are very authentic. The people dance, drum and sing, all definitely being led by the Spirit! As Lucille leads the people through movement in a Taize' chant, the sincerity and love of the people fills the room. At one gathering, smiles of recognition ignited upon many faces as Lucille choreographed a simple skit of false piety, in which some of the community were competing with

others about whose cross was larger.

Lucille has a deep-rooted commitment to freedom of self-expression especially with her involvement with such eager, enthusiastic participants from L'Arche. One cannot help but leave with a smile after watching Lucille teach a group of persons with Down's Syndrome people to do the *Macarena*. Movement and dance has been for this community a connection with a world that normally has a difficult

time understanding and responding. Lucille is forging the way to a deeper level of communication with a beautiful group of people.

Lucille is a member of the Sacred Dance Guild in the National Capital area. Lucille is involved not only in Dance but she is also a visual artist and has shared her expertise in some of the Sacred Arts Weekends and the Taize' Services in the National Capital Area in Canada.

### Judy Barnett

by Rebecca Wright Phillips

We know Judy Barnett for her organizational skills and her sensitive spirit which played a major role in the success of the Guild's Festival '98 in Utah.

As our new Vice President she brings with her a love for the Lord, a love for people, and a love for dance which began at an early age. When she was 10 years old Judy would walk her best friend to dance class and patiently watch from the window. As her own parents didn't have the means for Judy to take classes, she would silently observe the dancing girls with her face pressed to the glass and danced with them in spirit. Sometimes the teacher would stuff an old pair of dance shoes with socks and allow Judy to participate. She would eagerly practice the steps until the next opportunity, but she was never able to study formally.

Judy's dancing spirit appeared now and then throughout her youth as when she choreographed a dance to "Jingle Bell Rock" for the Junior High School Christmas program. Her two beautiful daughters danced and performed in their own High School dance concerts and Judy's soul leapt as she saw them fulfilling her own dreams.

It wasn't until Judy attended Carla DeSola's workshop at the festival in '96 that she was able to "rejoice" in what God had given her and enjoy the gift of dance once again herself. Now heavily involved in sacred dance and as the Sacred Dance Guild's Vice-President she cautions, "be careful what you pray for, you just might get it!" Her dancing ministry is well underway and we rejoice that she is sharing her dancing spirit with us.

## Avodah Dance Ensemble

**“E**xplore the Talmud Through Movement Improvisation”. Three (3) One-Day Workshops will be led by JoAnne Tucker and Henry Resnick. Those attending will experience the playful aspect of text and join a continuing process of dialogue with the Talmud, a living record of the Jewish tradition. Avodah pioneered in the development of dance midrash; now participants can join Avodah and be part of the cutting edge as JoAnne and Henry trailblaze an innovative way of making Talmud accessible.

The *Avodah* Dance Ensemble is a professional modern dance company rooted in the Jewish tradition. Founded and directed by JoAnne Tucker, *Avodah* tours nationally presenting its repertory in Sabbath services, concerts, and art festivals. Multicultural and interfaith projects also play an important role in *Avodah*'s programming.

Henry Resnick has been steeped in

Talmud study from childhood. With a M.A. and M.Phil. from Columbia University in Jewish Studies he has extensive experience in teaching and tutoring Rabbinics and Hebrew texts both in their original language and in translation. Among the places he has taught are Hebrew Union College-Jewish Institute of Religion, The Academy for Jewish Research and the Bronfman Institute. In addition he has provided extensive research to prominent writers.

JoAnne Tucker, Ph.D. combines a unique background of professional modern dance training from The Juilliard School and Martha Graham Studio with the rigors of academic research learned from the University of Wisconsin. Founder of the *Avodah* Dance Ensemble over twenty-five years ago, she is a pioneer in the use of dance in Jewish ritual and education. She is co-author of *Torah in Motion: Creating Dance Midrash*.

## Whole Body Prayer

by Danielle J. Henjum Smith

**P**rayer is central to worship and spirituality, individually and as a group activity. Most of us have been taught that prayer is primarily a verbal/word activity and that movement should be limited to bowing the head, folding the hands, and kneeling. These can be very rich movements. But prayer can be much more enriched by further expression of movement. We need to allow ourselves to be as a small child that can only respond and communicate needs with its whole being. Below are suggestions for helping people pray with their whole bodies.

Choose a short prayer that contains many verbs and encourages imagery, such as the following:

Prayer for Protection/The light of God surrounds me;/ The love of God enfolds me;/The power of God protects me;/The presence of God watches over me./ Wherever I am, God is!

Place yourself anywhere in a comfortable room, facing any direction, any position (standing, sitting, etc.). If this is a group activity, people might also want to close their eyes to help focus on the words and not feel uncomfortable exploring movement in the presence of others. Read the prayer twice, thinking about the words and the message of the prayer — how they make you feel and what image(s) they create for you. Read the prayer again, begin allowing your body to express your thoughts. Read the prayer two more times, each time encouraging more exploration of movement. If this is being done as a group activity, ask if anyone wants to describe what the experience was like for them and/or share the movement they used to express the prayer.

The suggestion described above starts with words and leads to movement. Sometimes it isn't possible, appropriate, or fulfilling to base our prayer on words. To learn how to pray first through movement, take time to explore communicating different emotions and situations with your body. Explore how to move anger, curiosity, joy, fear, awe, etc. As you become more comfortable with this communication, you may become more comfortable with expressing your prayer petitions and praise through your whole being. Music and environmental sounds can be very helpful in motivating your movement, especially during your early explorations. Allow any words or vocalization to be a part of your movement — let your whole body express itself.

## Out of this World

by Betty Woody

**S**tuart Pimsler and Suzanne Costello, Artistic Co-directors of Stuart Pimsler Dance and Theater (SPDT), presented their newest work, *Out of This World/The Life After Life Project* during the month of November in Gainesville, Florida. Pimsler and Costello's work was sponsored by the Arts in Medicine program at Shands Hospital and the Center for the Arts in Healthcare Research and Education at the University of Florida.

"Out Of This World" is a broad-based community project focusing on participants' personal experiences and beliefs about death, dying and afterlife. The project, first presented in Tucson and Pittsburgh in 1998, consists of SPDT's "Caring for the Caregiver" workshops created to provide an emotional outlet for the workplace issues of healthcare providers.

The project culminates in a performance, "Out Of This World", which is created with and performed by local dancers, musicians and caregivers ranging in age from 10 to 80 years old. After an intense four weeks of rehearsals, the concert was presented on November 23rd at the University of Florida's Center for Performing Arts in Gainesville.

Pimsler and Costello first began work with caregivers in 1992 and currently travel world wide leading similar workshops. Recently returning from China they observed that the arts are more integrated

into eastern culture than in the western world. Dance has been recognized as a way for most cultures to express their deepest emotions.

Pimsler sees a need for caregivers to have a safe environment to explore their emotions of grief, loss and frustration which accumulate from their role as caregivers. He believes that greater wholeness results from awareness and expression of buried emotions in creative ways using simplified body movements.

According to Pimsler these workshops provide participants with the "experiential connection between healing and creative expression while uncovering personal beliefs about death and dying."

Under the leadership of Jill Sonke-Henderson, dancer in residence at Shands Hospital, grants were obtained for the Pimsler workshops and concert. Since 1989 the Arts in Medicine program at Shands Hospital has recognized the healing aspects of the creative arts. Arts in Medicine provides a forum for dancers, musicians, dramatists, and other artists to contribute to greater wholeness of patients and caregivers through the use of their art form.

Stuart Pimsler Dance and Theater's workshops and concert broadened the scope of the AIM program by reaching out into the community to provide health care for caregivers.



# Collegial Affiliation News

from Mary Jane Wolbers

American Dance Guild has a new address, phone number and active web site: P.O. Box 2006, Lenox Hill Station, New York, NY 10021/(212) 932-2789/www.american dance guild.prg./E-mail to julia@american dance guild.org.

ADG Conference 1999 will be held in Philadelphia, PA in cooperation with WDA, Americas Center and the Philadelphia dance community from June 18-26. An awards banquet will be held on June 22 during which the founding members of ADG will be honored. ADG Conference 2000 will be held in Washington, D.C. Contact the ADG office at the above address for details.

International Liturgical Dance Association, an affiliate of the National Pastoral Musicians, will hold its 1999 Conference concurrently with N.P.M. in Pittsburgh, PA from July 12 through 16. Six sessions on dance and a performance are scheduled. Contact ILDA % NPM, 225 Sheridan St., NW., Washington, D.C. 20011 for details.

National Dance Association participates in state and regional conferences through its affiliation with AAHPERD. The national meetings will be held in the Hynes Convention Center, Boston, MA from April 20 through 24, 1999, in partnership with the MA state and Eastern District

Associations. Pre-registrations ("early bird" by 2-17-99 and advanced by 3/12/99) must be received by these dates. After 3/12 all registrations will be on-site at on-site rates. Fees for special events such as the Dance Concert 4/21 and Heritage Luncheon 4/24 are in addition to the registration fee. Already scheduled are a master class at Boston Ballet Center for Dance Education, "Explore Adaptive Dance Education Techniques", and many concurrent sessions which make attendance choices an interesting challenge. Contact: NDA/AAHPERD, 1900 Association Drive, Reston, VA 20191.

## Request

SDG member Irene Lamberti is collecting a variety of dance photos for a book that she is writing on Sacred Dance traditions. If you have any beautiful dance photos that you'd be willing to have in print, please call Irene at (208) 476-7091 or (208) 476-4676. Ethnic dance photos are of particular interest. These photos will be used to "window dress" chapter headings and otherwise beautify the book. Either color or black and white is acceptable. All photos will be returned upon request.

## The Dancing Northern Lights of Canada invite you to the

### Sacred Dance Guild Festival 2000 Weaving Webs of Light

August 6-11, 2000

Carleton University, Ottawa, Canada

All of us are both the weavers and the strands of thread in the web of light. Light is the warp and weft of our wondrous web. Shimmering, glimmering, stirring, flowing, glistening, dancing deeply, reflecting the multiplicity of the awakened dancer, the archetypal resemblance to a spider's web...this interweaving inextricably integrated and connected - continually being spun, formed stretched, transformed, broken, repaired altered, modified...these are our dreams for FESTIVAL 2000 - Ottawa, Canada.

All those wishing to participate as Major Presenters and/or Workshop Facilitators are invited to send their request for a Request for Proposal Form to our Faculty Choreographer (Chairperson) Patricia Bowen, 32 Fairbairn St., Apt 2, Ottawa, Ontario K1S 1T3 (E-Mail: patricia.bowen@pwgsc.gc.ca).

For additional information or details on Festival 2000, contact either of the Co-Choreographers (Co-Chairs): Ruth Richardson, 34 Longwood Avenue, Nepean, Ontario K2H 6G4 (E-Mail - bcuc@storm.ca) Phone 613-828-2155 or Wendy Morrell, 2931 Ahearn Avenue, Ottawa, Ontario K2B 7A2 (E-Mail - wendy.morrell@sympatico.ca) Phone: 613-726-1375.

# Encouraging Movement in Worship

by Danielle J. Henjum Smith from Moving  
Together, Summer 1994

People accustomed to a sedentary worship experience usually find it difficult to feel comfortable with dance as a form of worship and with their own bodily movement within the worship experience. Changing this situation can be a very slow process. Therefore, it is important that movement be encouraged in various ways — even in the most subtle ways. Here are ways to encourage worshippers to feel more comfortable with movement and their bodies:

\*Use banners, ribbons, streamers, mobiles, etc. to create an environment filled with motion. Place these items near fans or air vents to increase motion.

\*Make processions a common element of the service, i.e. choir members process through sanctuary as they sing, offering gifts and communion elements are carried up the aisle, acolytes process and recess through the aisle(s), etc.

\*Focus on various spaces within the worship space so that worshippers can visually and physically experience them. Encouraging the worshippers to turn toward other areas of the space will increase their movement within the worship experience and help them become more acquainted with who/what is around them, i.e. readings, music, and dance occurring in the aisles and other areas outside the chancel; place banners and floral arrangements in various locations,...

\*Be a good example. Be open to people — turn toward them, reach out, shake hands, greet your neighbor as you pass the offering plate, don't limit the sharing of the peace to just those within arms reach, etc. Your showing of ease in motion throughout the worship experience will help other people feel more at ease with their movements and their bodies.

\*Include images of the human body in action within the worship bulletin, on banners, etc.

\*Educate people through adult and youth education classes, posters, articles in church newsletter and worship bulletin, sermon, etc. regarding movement's historical and present importance in worship, and the embodiment of worship.

# Report on the 1998 National Convention & Exposition of The American Alliance for Health, Physical Education, Recreation and Dance

by Jeanette Sawaya-Lamb, SDG Representative

**"T**he more things change...the more you can't afford to stay the same," was the theme of the 1998 National Convention & Exposition of The American Alliance for Health, Physical Education, Recreation and Dance. As I attended the conference in Reno, Nevada, I found change all around.

The most talked about change is the formation of a new dance association, The National Dance Educators Association. After much thought, discussion and reflection, the NDA, which will stay connected to AAHPERD, the new association has been formed and looking for new members. The NDEA is committed to dance education for professional teachers, studios and professional dancers.

Another welcome change I found was the momentum that dance has gained in the curriculum of many K-12 programs. The Minnesota Department of Children,

Families, and Learning, has mandated that dance be a part of the core curriculum in the schools K-12, and has written standards and tasks to implement the program. Goals 2000 Arts Education Partnership, published that in their Priorities for Arts Education Research, in response to employers, parents and communities across the country, forty-six states adopted or announced the intention to adopt standards that include the arts by May 1999.

The New York City Ballet education department is developing a curriculum design for targeted public intermediate schools in New York City. Education in the Arts is one fundamental way we can improve education, especially in our inner city schools.

At the conference I found many dancers who were very interested in the Sacred Dance Guild and the Festival in Salt Lake City, Utah. Dance is a wonderful

way to create and build community, and we are seeing this spread in schools and communities across the country.

*(Editor's Note: I sit on the Fine Arts Commission for the State of Illinois. The State mandated that the arts be part of K-12 and great preparation was made for this mandate, but the "stickler" was that the schools were to take care of the expense.)*

## **BROCHURES!**

Please contact Lenise Spracher, Resource Director, for Sacred Dance Guild Brochures. She has a large box ready for distribution. Write: 429 North Cherry Street, Lancaster, PA 17602 Her phone number is 717-299-2182. E Mail address: pasdechath@inane.com



Terry Bailey (far left) and participants of Heaven on Earth.



## LETTERS TO THE EDITOR

From Forrest W. Coggan, Honorary Member, August 20, 1998

Dear Editor and Friend: I just want to add my hearty congratulations and deepest appreciation for all who shouldered the responsibilities which produced the superb Festival at Salt Lake.

A tough act to follow, no doubt, but then it was really special for the SDG 40th Anniversary. So the 30th was on the "East Slope" and the 40th was on the FAR "West Slope" of the "mountain backbone" of the USA. Hooray!

My special memories of the Heritage Evening on Saturday bring affection for those attending, and for those who lovingly made it possible for me to visit after an absence of 10 long years.

And, looking forward to 1999, may the Good Lord's richest blessings bring excitement and joy to those now in charge.

## CERTIFICATES OF INSURANCE

If you need a Certificate of Insurance for your workshop, please contact Vice-President Judy Barnett. Judy's phone number is: 801-461-0616. FAX number: 801-461-0617. The address is: 1909 East 3300 South, Salt Lake City, UT 84108.

If you are a member in good standing with the Guild, as our workshop flyer states, as an example, "The Alabama Region of the Sacred Dance Guild", or "The Potomac Chapter of the Sacred Dance Guild", etc., and mail or Fax a copy of your flyer to Judy, then you do not need a Certificate of Insurance UNLESS your host location requires one.

It is always a good idea to send a copy of your flyer to the President, the Vice-President or the Director of Regions & Chapters, so that it will be on file before the workshop takes place. In that way, you and your chapter or region are protected if any problem arises. For questions, please contact Joann Flanigan at 256-881-8171 or JoannSDG@aol.com.

## MORE SACRED DANCE GUILD BENEFACTORS

Rev. Jewel Love  
Stella Grey  
Long's Chapel UMC  
Katharine Wheaton  
Kim T. Faas  
Renee Rich  
Helga Weaver  
Grace K. Parker  
Andrea Shearer  
Adele Thibaudeau, OSF  
Glenda Nelson  
Mary Stewart  
Nan Unsworth  
Louisa Messolonghites  
Barbara Lyon  
Margaret L. Rea  
Lavinia Lee Tomlinson  
Suki Morrissey  
Rosemarie Chanin  
Brenda L. Doyle  
Virginia Huffine  
Lucy Knopf

## RECOMMENDED READING/VIDEOS

### 1. New Publications...

Through the Sacred Dance Guild's Publications Project, three new publications have been assembled to celebrate the wisdom of sacred dance artists from communities across the country, various belief systems, and dance backgrounds. These booklets were created from articles and choreography printed in the *Journal*, between 1988 (Vol 31, No 1) and 1998 (Vol 40, No 3).

**The Healing Ways of Sacred Dance: Personal, Communal, Global:** Experiences, ideas, and reflections of 13 dance artists; 32 pages; \$4.00 plus shipping cost.\*

**Choreography: Guidelines and Dances:** Six simple dances, and four articles on choreography; \$3.00 plus shipping cost.\*

**Perspectives on Sacred Dance: Theological, Spiritual, and Artistic Views:** Twelve sacred dance artists share their wisdom for contemplation and growth; 36 pages; \$4.00 plus shipping cost.\*

To order, send name of publication(s) and total cost\* with your full address and phone number to: Danielle Henjum Smith, SDG Publications Project Coord., 5001 Oakley, Duluth MN 55804.

\*For each order, add .70 (seventy cents) for shipping costs. Checks or money orders can be made out to "Sacred Dance Guild."

**2. Sacred Dance Guild Registry of Sacred Dance Guild Companies, Groups, Soloists,** compiled and edited by Denise J. Dovell, (c) 1998, SDG Publications Project. \$4.50 plus \$1.00 shipping costs. Checks or money orders can be made out to "Sacred Dance Guild." Publication's Project, 5001 Oakley, Duluth, MN 55804.

**3. Image, a Journal of the Arts & Religion, Number 19,** Subscription Services, P.O. Box 3000, Denville, NJ, 07834 has an excellent article "Contemporary Choreography: Reclaiming the Sacred" by Maggie Kast. "Before dance was ballet or modern, tap or jazz, waltz or disco, folk or square, it was religious ritual. Across the globe, people have danced to commemorate the dead, to give thanks for a victory, to pray for the crops to grow or for rain to come. In the Judeo-Christian tradition, David danced before the ark of God (2 Samuel 6), and in Psalm 150 we are instructed to 'praise God with drums and dancing.' Liturgical dance continues this tradition in modern worship settings..... Tomorrow night's dance concert may be any or many of these: abstract, balletic, athletic, religious, musical, theatrical, ritual, virtuosic, political, mimetic, popular. The era of rigid demarcation is over. Movement at its best still functions to break through language, to express what words cannot, and thus is specially suited

to access the sacred. Choreographers are no longer those who set steps, but amateurs of performance works who use a variety of methods and materials to achieve their varied ends. More and more often, these ends are religious by virtue of theme and/or transformational intent. Religion and dance can be seen occasionally moving toward their original unity. The inclusion of song and narration along with movement from any sources is generating a multi-disciplinary kind of performance work which can speak the hopes and fears of a people to its God, as well as open both audience and performers to a fresh awareness of the sacred in their lives."

**4. Dance Magazine, November 1998:** Note page 74-77, "Life in the Fast Lane" by Genevieve Katz features Carla DeSola. "Dancers pooped, but your ideas still popping? Need more time for rehearsal? Then you're a dancemaker who could use a new method for marrying choreography and computers: software that lets you take dance into a new dimension."

**5. Dance Magazine, April, 1998:** Note article on "Hula's Dance of Legislation" which notes that "Lo'ulaokalani" led hundreds of dancers at the state capitol loudly protesting legislation to reduce benefits and entitlements of native Hawai'ians."



## SACRED DANCE ACTIVITIES

### Minnesota

Gail Adams' choreography, set to the hymn: "Be Thou My Vision", was presented at the Unitarian-Universalist Church in Rochester, on September 13 by the *Seraphim Dancers* in celebration of the rebuilding of the Church.

Virginia Huffine directed a Candlelight Processional, at the same service, to the music of "Once to Every Man and Nation." The hooded blue robes worn in this piece were willed to Virginia by the late Vira Klawe, long time member of the Guild.

Virginia also presented a lecture/demonstration on October 24 at the Unitarian-Universalist Church in Fargo, North Dakota, introducing sacred dance to this congregation, to whom the idea of dance as a form of worship was completely new. Information about Guild membership and activities was distributed, and an offer of resource materials was made.

### Missouri-Kansas

Mark Moloney: On September 5, the first SDG lunch meeting was held for Marty Campbell, Kate Cleary, Carolyn Hupperts, Eileen Hutcheson, Mark Moloney and Suzanne Tushar. After introductions and discussion on how movement and spirit had come together to call each to ministry, the group accompanied on tape Carla DeSola's Taize' "Come, Holy Spirit" as grace before lunch. The group watched two other videos: Mahea Uchiama's tape on *Ori, Tahitian Dance*, and *Worship Dance* from the Church of the Vineyard. It would seem, that the sixteen arm positions Mahea teaches would create a wonderful entrance procession whenever live drums are available. It was decided to have a mailing list of area sacred dancers and to have the next lunch meeting February 6.

Mark Moloney and Carolyn Hupperts joined Marty Campbell at Saints Peter and Paul Church in the old Soulard neighborhood for the celebration of her parish's festival liturgy on October 4. The danced psalm response was Jon Michael Talbot's *Come, Worship the Lord* and a hula-inspired choreography by Suzanne Tushar served as communion meditation, *Lord, Increase Our Faith*.

### Northern New Jersey

Sylvia Bryant, Regional Director Northern New Jersey, reports: October 15 at the Interchurch Center, New York, Sylvia, under the sponsorship of the Foundation for Religion and the Arts, presented "The experience of Dance brings the presence of God to our consciousness."

On November 7 at the Verona United Methodist Church the Sacred Dance Guild of Northern New Jersey held a Sharing Session. This meeting with 50 participants included Prayer through Signing. Gail Jorgensen gave a brief report of the SDG Festival in Salt Lake City; Technique was led by Sylvia B. Bryant; a dance of Praise was taught by Linda Telesco, and Iris Park taught a Thanksgiving Composition. A mini composition was developed in small groups and shared. The session concluded with "Sacred Dance Celebration" involving all the participants either showing the mini compositions or sharings brought to the meeting. The Northern New Jersey Sacred Dance Guild will sponsor a Spring Sacred Dance Guild on June 27.

"Open the Door to Liturgical Dance" was presented by Spirit Dance on November 15 at Our Lady of the Lake Church with Linda Telesco, Director. A Concert of Liturgical Dance and Sacred Handbell Music was given on November 15 by Spirit

Dance at the same church.

"Explore the Talmud Through Movement Improvisation" 3 One-Day Workshops will be led by JoAnne Tucker and Henry Resnick at 153 Mercer Street, Soho Area of New York City.

"Dancing the Spirit of Isadora Duncan" was presented on November 15 at Cathedral Church of Saint John the Divine, Omega Dance Studio with Colley Ballou as presenter.

### North California

From Karen Day and Bill Coolidge: Held an All Souls Day Workshop at the University of the South, Sewanee, TN on November 1. They note that they can also be reached at their new sailboat home: 2099 Grand St. #U18, Alameda, CA 94501.

### Ohio

Kathryn Mihelick reports: "Beyond Belief!", Saturday, March 20, 1999 at Holy Family Church in Stow will be hosted by Leaven Dance Company in an interfaith concert with guest artists: Preeti Vasudevan, East Indian Bharatanatyam; Thiarra Sylla, African/Caribbean; and Roy Madison and dancers, Native American members of the Langley Band Chickamongee Tribe of the Cherokee Nation. A theme of creation and peace will bring all the dancers together in a closing ritual work.

### Tennessee

Epiphany with Grete Gryzwana-Teague presented "An Evening of Dance" featuring The Horse and His Boy based on the Chronicles of Narnia by C.S. Lewis and Without/Within choreography by Rebecca Gose on November 12 and 13 at TPAC's Andrew Johnson Theatre, Nashville.

## CHAPTER NEWS

### Constitution Chapter

Kay Troxell, Chapter Representative: For the past several years the Chapter has wanted to expand its activities in Southern New Jersey. Mustard Seed Dance Company, directed by Christie Edwards-Ronning, has been very active in the area. Now, the Chapter is planning its annual Spring Sharing Workshop, April 17, to be held at First United Methodist Church of Delran, NJ (across the Delaware River from Philadelphia).

The workshop is open to all, and will feature a morning sharing session by Christie who attended the 1998 summer workshop of Avodah, and by Kat Pettycrew who attended the Global Mission Event, Lutheran Church of America. Kat was able to experience the dances, songs and stories from missions around the world. Both Christie and Kat were recipients of the Chapter's Leadership Development Grants. Chapter members will share their dances during the afternoon.

The Delran Church congregation and community will be invited to come in the late afternoon for the Workshop's dances, followed by refreshments. A "love offering" will be taken for the Chapter's Leadership Grant Fund. This is a "first" for Chapter outreach in a new area. For information, contact Sue Holcomb (609) 461-5941.

Bernie Fickes, Church of the Apostles, Lancaster, PA, now directs three sacred dance choirs: the

Joyous Dancers, ages 10 to 14; the newly-formed Timbrel Dancers, ages 15 through 18 (many graduates of the younger group) and the Worship in Motion adult choir. The Timbrel Dancers have been invited to present a dance next June at the United Presbyterian Conference on Worship and Music, Montreat, NC. In February, Bernie will direct a sacred dance at an area Children's Choir Workshop, Church of the Apostles.

Anita Bondi will lead "Retreat to the Wilderness; Finding Sanctuary" at the Kirkridge Retreat Center, Bangor, PA, February 5-7, 1999. The retreat will focus on using Native American and Yoga influenced movement to find serenity and centering. Kirkridge is holding Labyrinth Walks January 17, February 28, March 28 and May 2, 1999.

Dr. Karen Clement was a presenter at PA/DE State Conference for National Dance Association December 5 at Host Resort, Lancaster, PA. Her session was experiential and entitled "Sacred Dance: The Body as Vessel." It addressed the image of "vessel" as it appears in scripture and a metaphor for the container of God's Spirit.

### Southern California Chapter

"A time to gather...A time to dance...A time to celebrate" was held October 24 at the Padre Serra Catholic Church, Camarillo with Carla DeSola as the leader.

Sacred Dance Costume Patterns are available to order from Valerie Henry Dance Ministries, P.O. Box 304, Southeastern, PA 19399. E-mail inquiries may be sent to: [patterns@vhdance.org](mailto:patterns@vhdance.org). Included are Feast Dress, Circle Skirt, Culottes, Angel Blouse and Shirt for Men and Boys.

### Reciprocal Affiliations

The Sacred Dance Guild has collegial status with the following organizations. This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, P.O. Box 2006, Lenox Hill Station, New York, NY 10021 (212) 932-2789.

International Liturgical Dance Association (ILDA) of NPM (National Association of Pastoral Musicians), 3215 Bellacre Court, Cincinnati, OH 4528-5005 (513) 451-6746.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436.



## MEMOS FROM THE MINUTES

**October 10/11, 1998, Annandale, VA:** Twelve members attended. Reports received and discussed: President, Secretary, Treasurer, Membership Director, Director of Regions and Chapters, Director of Public Relations, Director of Development, *Journal* Editor, Program Director, Corresponding Secretary, Visions II Retreat, Publications Coordinator, Parliamentarian, Festival '99 Chairperson, former Vice President, and former Resource Director.

**Action:** A policy statement of clarification pertaining to Festival planning was approved. (In essence, responsibility applies to the current event only and will not extend beyond that year.) Increases of Chapter and Region rebates were approved (\$8 per Chapter member, \$2 per Regional members when enrollment exceeds 5.)

By consensus, Ann Blessin will continue her work with Doug Adams on a brochure for fund raising; Lucy Knopf will contact Forrest Coggan concerning his interest in representing the Guild at the 1999 WDA (World Dance Association) Conference; Colley Ballou will handle all arrangements for video taping Festivals; Sue Johnson will contact the Festival 2000 Committee concerning details of that event; and a representative will be identified from the membership to attend the ICHPER 42nd World Congress at Minia University, Cairo, Egypt in July 1999.

Also approved was the Visions II recom-

mendations concerning scholarships: The allocation will be henceforth known as the Sacred Dance Guild Festival Tuition Scholarship; the Application form and administrative procedures have been revised.

The Guild Mission Statement revision was approved; it now reads "The Sacred Dance Guild promotes sacred dance as prayer, spiritual growth, connection to the Creator and integration of mind, body, and spirit." Judy Barnett will work with Ann Blessin on the program of grants to theological students enrolled in dance courses at their institutions.

**Further details, and/or copies of reports filed at Board Meetings are available to members by request to the President.**

### Advertise in the Journal

Ad per ONE (1) issue

One-half page.....\$100.00

One-quarter page.....60.00

One-eighth or business card .....40.00

Ad per THREE (3) issues

One-half page.....\$275.00

One-quarter page.....150.00

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Classified Ads and Personals

1-10 words.....\$5.00

10-20 words.....8.00

20-30 words.....13.00

30-40 words.....17.00

## RESOURCES IN SACRED DANCE

We are beginning to update "Resources in Sacred Dance" a publication compiled by the Sacred Dance Guild, Kay Troxell, Bibliography editor. It is an annotated bibliography of books, booklets, articles and serial publications or journals, media (film, audio and video tape) and reference sources. Also listed in Resources are libraries with photo and media collections, and other dance/dance history associations and fellowships.

The bibliography is compiled for those who dance or lead sacred dance groups. It is not only for clergy and laity but for anyone who is seeking in-depth studies in the field. It is a valuable resource for those who are researching, writing, or who are curious to know more about the history of sacred dance. The bibliography gives understanding of the various approaches through sharing experiences.

If you have read a particular book that you like, or if you have published a book that you would like everyone to know about, please let us know. We will need the title, author, name of publisher, date of publication, price, and if it is still in print - if you know. We also need a very brief, succinct description of its contents. The same criteria would apply to videos, films, and audio tapes (also if they are for rent or sale).

Please send your information to: Iris J. Stewart, 765 Cindy Lane, Petaluma, CA 94952, (707) 765-6508; Fax: (707) 776-0783, e.mail: iris @iscweb.com

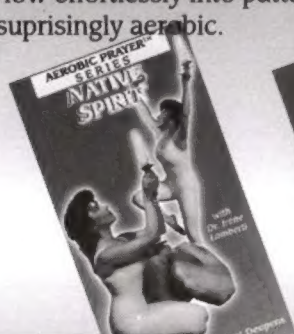
We still have a small supply of Resources in Sacred Dance. If you would like to order one, please contact: Kathryn Mihelick, 2292 Lynwood Drive, Stow, OH 44224. Cost: \$10.00 + \$2.50 postage and handling.

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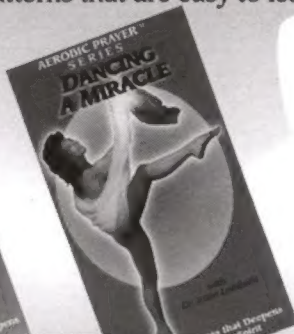
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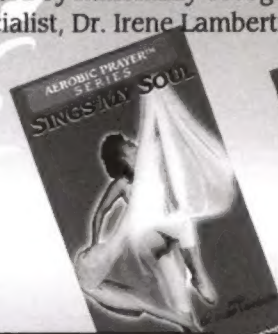
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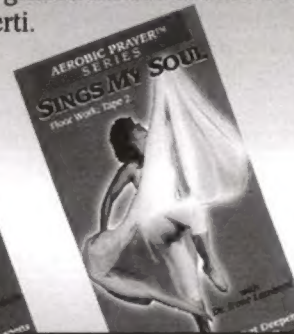
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## CALENDAR

- December 19, 20, 1998** - Advent Liturgical Events, KSU Newman Center, Kent, Ohio with Leaven Dance Company. Contact: Phone 330- 678- 2040.
- December 31, 1998** - "First Night Akron," an arts festival focus on New Year's Eve celebration, Kent, Ohio. Contact: Iris J. Meltzer: 330- 762-8555.
- January 18-22, 1999** - *Wing It!*, "The Secrets of InterPlay, Sydney. Contact: Rod Pattendon 02-9331-2646.
- January 28-31, 1999** - *Wing It!*, California Association of Music Teachers Conference, San Francisco. Contact: Jeanette Wong 903-343- 4256.
- February 5-7, 1999** - "Retreat to the Wilderness: Finding Sanctuary", led by Anita Bondi at the Kirkridge Retreat Center, Bango, PA. Contact: Anita Bondi 717-421-7892 or Kirkridge 610-588-1793.
- February 6, 1999** - *Wing It!* Disciples Center, San Diego, Contact: Sharon Graff, 619-427-8206.
- February 11, 1998 and May 6, 1998** - "Explore the Talmud Through Movement Improvisation" led by JoAnne Tucker and Henry Resnick, Westchester Reform Synagogue, Scarsdale, NY. Contact: JoAnne Tucker 201-659-7072.
- February 28, 1999** - Interplay Workshop and Body Spirit Celebration with Jane Siarny, at Ball State University, sponsored by Indiana Area, Lakeshore Chapter of the Sacred Dance Guild. Contact: Judy Hollandsworth, 765-468-6835 - H, 765-287-1256, Ext. 227- W.
- March 5-6, 1999** - *Wing It!* "Unbelievable Beauty of Being Human", Workshop/Performance, Gualala Arts Center, Gualala, HI. Contact: Judy Shook 707-882-2074.
- March 20, 1999** - "Beyond Belief," an interfaith concert, Leaven Dance Company with Preeti Vesudevan of India, guest and Native American dancers with Fay Bringsthem, Thiarra Sylla and drummers, African/Caribbean ensemble. Holy Family Church, Stow, OH. Contact: Kathryn Mihelick, 330-688-8806.
- April 17, 1999** - Constitution Chapter's "Spring Sharing Workshop," First United Methodist Church of Delran, NJ. Contact: Sue Holcomb, 609-461-5941.
- June 27, 1999** - Northern New Jersey Sacred Dance Concert. Contact: Sylvia Bryant, E-Mail: SBR719@aol.com.
- July 19-22, 1999** - International Sacred Dance Guild Festival '99, Cleveland State University. Contact: Ann Zahradnik, 440-944-2278.
- July 22-25, 1999** - Phoenix Performing Arts Ministries Conference, Roberts Wesleyan College, Rochester, NY. JoAn Huff, dance presenter. Contact: Ginny Williams 1-800-408-6245, Ext. 107.
- July 26-30, 1999** - "Creating Sacred Dance" with Carla DeSola. Contact: Pacific School of Religion, 1798 Scenic Ave., Berkeley, CA 94709. (Note: There will also be a dance week before and after the above July 19-22 and August 6-10.)



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## **Executive Board Meetings**

Winter Executive Board Meeting: January 23, 1999, Honolulu, Hawaii  
Spring Executive Board Meeting: May 1, 1999, Huntsville, Alabama  
Board-at-Large Meeting: July 17, 1999, Cleveland, Ohio  
Annual Board Meeting: July 20, 1999, Cleveland, Ohio

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